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1915 - 1916**

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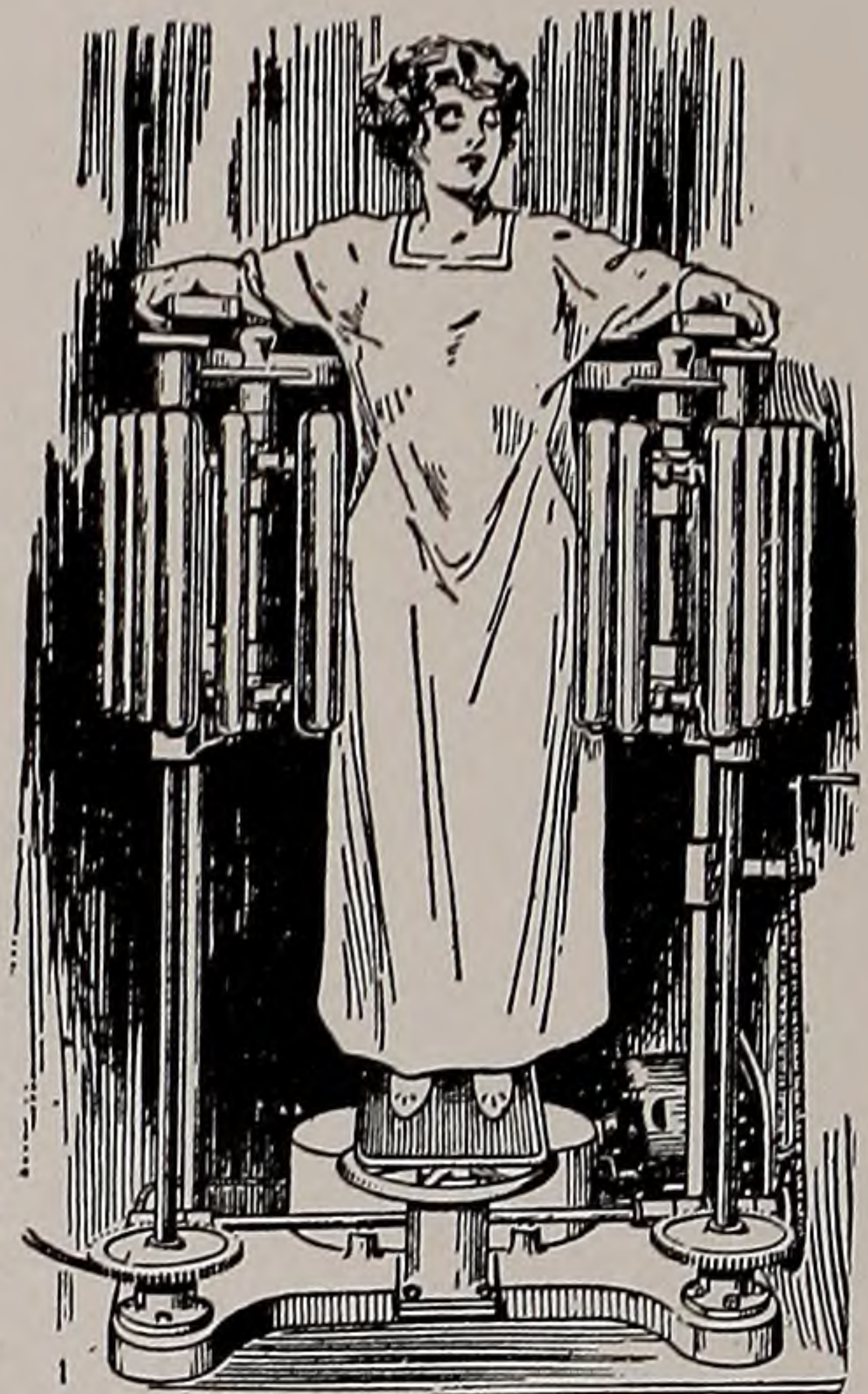
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... Of ...

New Orleans

KATHLEEN PARLOW

WORLD RENOWNED VIOLINIST

SECOND CONCERT

MONDAY, JANUARY 31, 1916

AT 8:30 P. M.

PROGRAM NOTES BY LEON RYDER MAXWELL

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SECOND CONCERT

PROGRAM

VIEUXTEMPS (1820-1881).....	Concerto in D Minor Andante Adagio religioso Finale marziale
TARTINI (1692-1770).....	Sonata, "The Devil's Trill"
WEBER (1786-1826)—KREISLER (1875-).....	Larghetto
MOZART (1756-1791)—KREISLER.....	Rondo
PUGNANI (1727-1798?)—KREISLER	Prelude and Allegro
CHOPIN (1810-1849)	Nocturne
BRAHMS (1833-1897)—JOACHIM (1831-1907).....	Hungarian Dance
WIENIAWSKY (1835-1880)	Canival Russe

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The concert will begin promptly at 8:30 p. m. sharp.

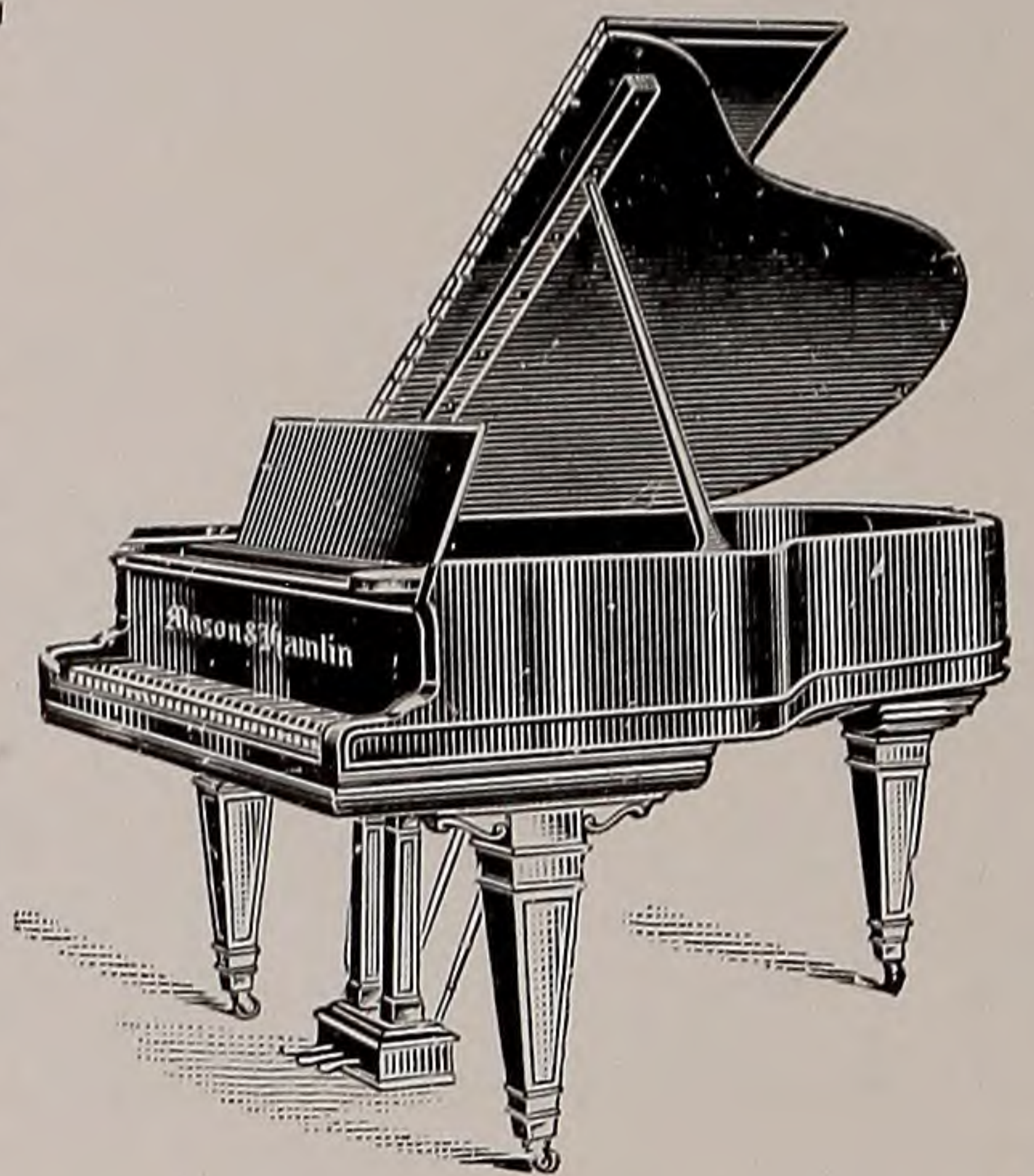
The audience is requested to be seated before that time, as the doors of the hall will be closed during the performance of each number on the program.

Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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KATHLEEN PARLOW

KATHLEEN PARLOW, despite her youth, has been before the musical public as a violinist for many years, and has already taken her place among the greater virtuosi of the day. She is a Canadian by birth and is now in her twenty-sixth year. In her early childhood she lived in California and studied her instrument there, making her first public appearance when she was six years old. At fifteen she played in a London recital and was soon engaged for a London Symphony Orchestra concert. After a period of study under Auer, the Petrograd Conservatory professor who has produced so many excellent violinists in recent years, Miss Parlow began her touring career in 1907, and has been constantly in demand since that time. This is her first appearance in New Orleans.

Miss Parlow's program is fairly representative of the most important schools of violin composition. The ideals of the famous old Italian schools of Padua and Turin, direct descendants of the earliest masters of violin playing and composition, are represented by Tartini and Pugnani. The

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latter, as the teacher of Viotti, was the connecting link between the Italian school and the nineteenth century French and Belgian, represented here by two of the greatest disciples, Vieuxtemps and Wieniawsky. One other name on the program, so famous in violin annals that he is sometimes regarded as a school in himself, is that of Joachim; while contemporary violinists could find no more welcome representative than Kreisler, who has been so successful in his transcriptions and arrangements that a violin program of to-day seems hardly complete without a few of them. The other composers whose works appear here, Weber, Mozart, Chopin and Brahms, are more familiar in connection with different branches of music. The works of these men on the program, however, having required the touch of the violinist-composer to make them ready for performance by an artist of the bow, are not "lost sheep" in this program of violin pieces written by violinists. Evidently Miss Parlow finds herself somewhat in agreement with the great Belgian so well known to New Orleans audiences, Eugen Ysaye, who believes the older works superior to the modern because the composers were "violinists themselves and so understood perfectly what they were about." However that may be, unless Miss Parlow had made this program with definite historical intent, in which case it might have been stiff and rather tedious, she could hardly have chosen numbers more representative of the best in violin literature.

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The doom of the concerto has often been predicted by musicians and critics. This classical form, with its three contrasted movements, this sonata for a solo instrument with orchestral accompaniment, did indeed a few years ago seem to be losing ground in popular favor. Some, however, like Kreisler, pointed out that the modern public disliked long works of any kind, works which required continuous attention, and cited as examples of taste the demand for "potted" versions of "Carmen," "Pagliacci," etc. The concerto form will be permanent, said its defenders, although it may be freer, just as the symphonic poem is a freer version of the symphony. The revival of almost forgotten violin concertos during the last two or three years has been like a challenge from the violinists to the musical public. "Listen to these works by our beloved masters," they seem to say, "and then tell us whether or not they deserve to live!"

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A TRIBUTE
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HENRI VIEUXTEMPS is one of those composers whose concertos are being reintroduced to the public. His works have long been favorites with violinists, and audiences of a generation ago welcomed them with enthusiasm. Recent critics and writers of dictionary articles, however, seldom fail to point out their "lapses into triviality" or their "theatrical bombast," although admitting certain beauties. The violinists are evidently defying such criticism. It might seem natural for Ysaye to remain loyal to his master and to declare that the full measure of Vieuxtemps's greatness as a composer will be recognized in the future, but when we find artists of the stamp of Kreisler and Miss Parlow once more using his concertos in public, the time for a recasting of judgments about the merits of these works seems to have arrived.

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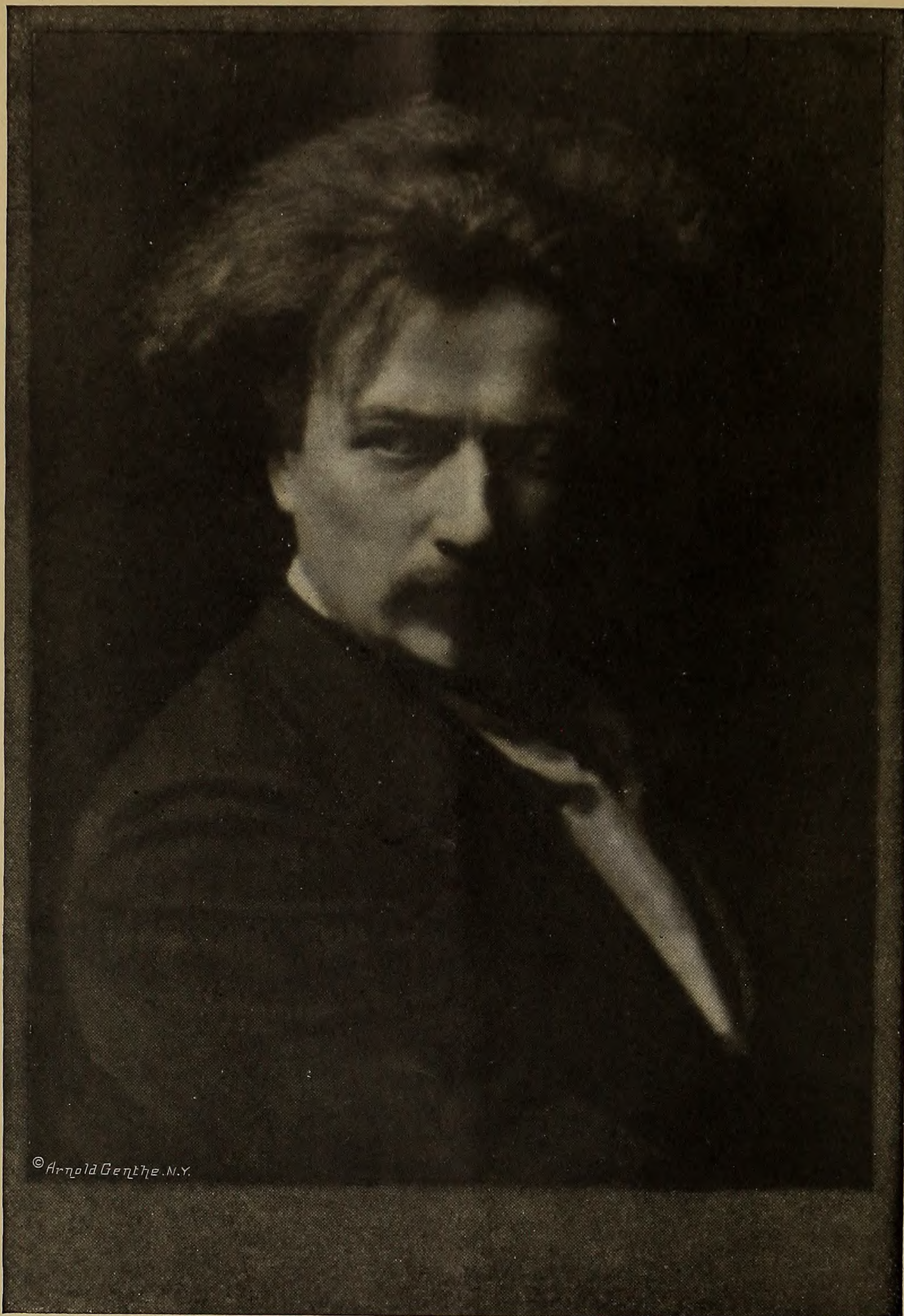
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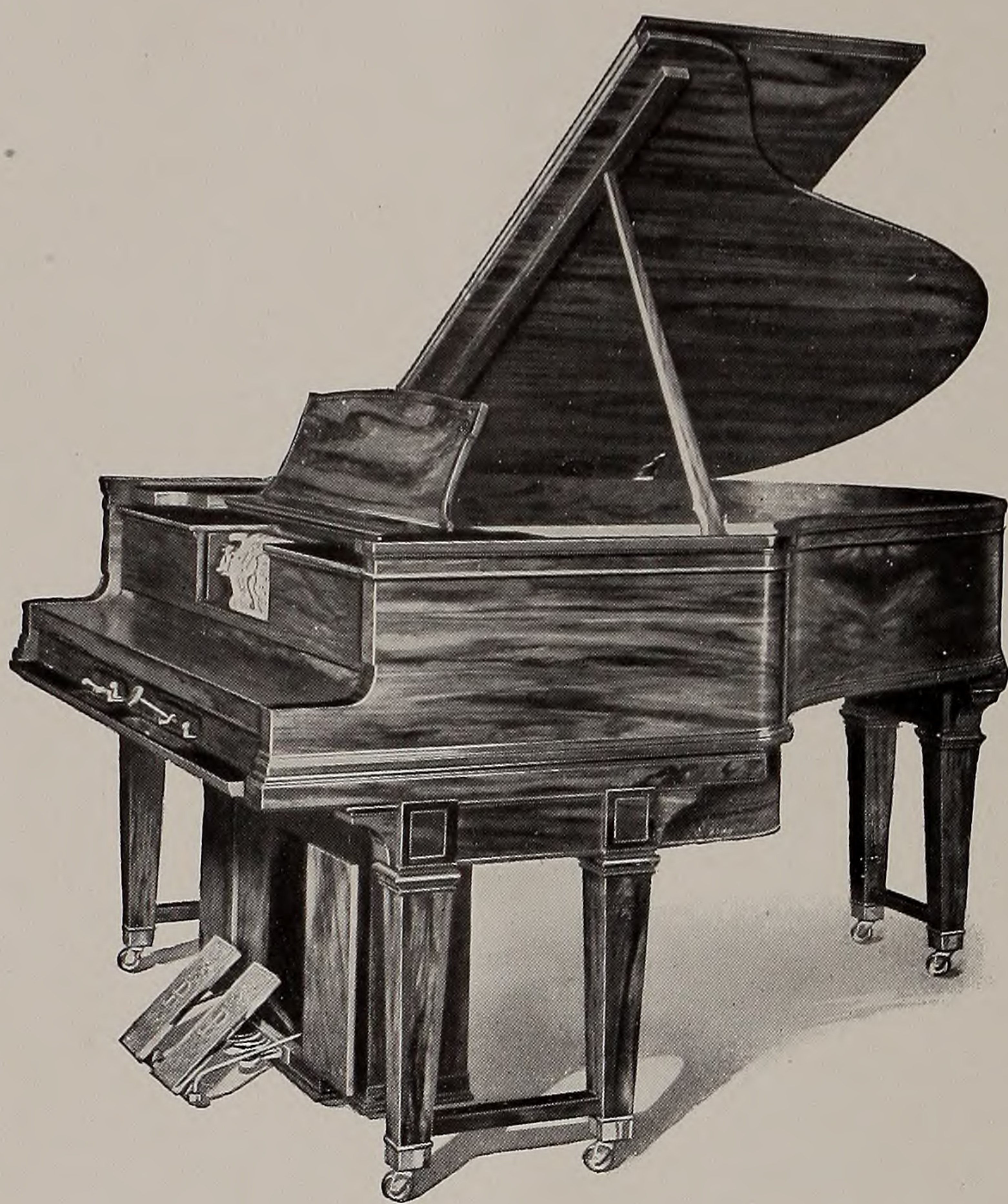
Your first Pianolas, one of which I myself own, contained this possibility in embryo, and it has remained for you, with gradual development during intervening years, to realize it. Your success with the Pianola is therefore well deserved, and I view the growth of your popularity, both in America and in Europe, with satisfaction, as verification of my early opinion as to the future of the Pianola.

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There have appeared in recent years a great many mechanical devices for piano-playing. I have heard several of them, and, though not denying their certain qualities, I have to maintain my former opinion—the Pianola is still the best, unsurpassable, supreme.

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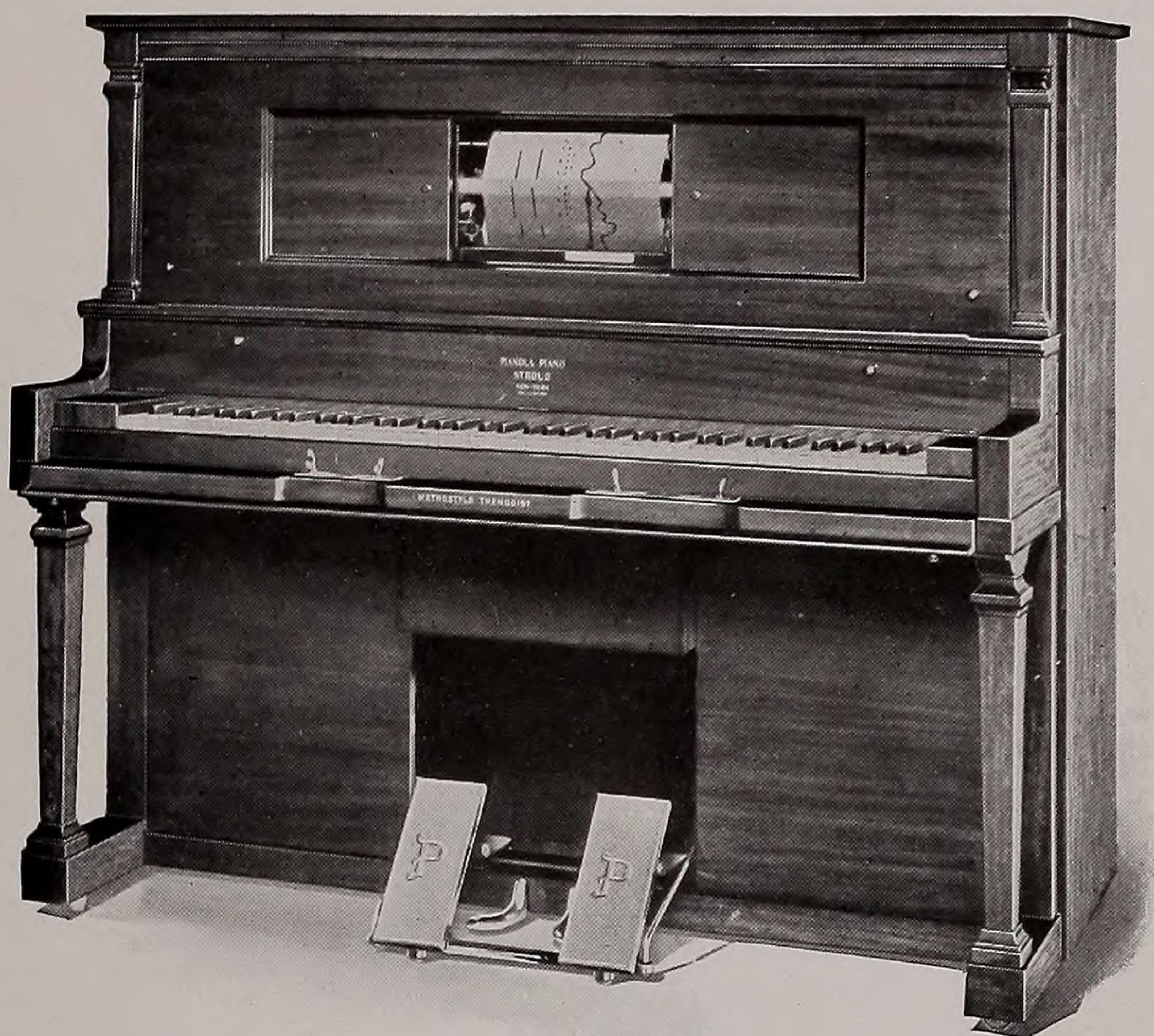
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The career of HENRI VIEUXTEMPS was that of the traveling virtuoso. Born at Verviers in Belgium, he began to play in public at the age of six and toured as a prodigy, arousing great enthusiasm. He became a pupil of de Bériot at Paris and also studied counterpoint and composition. His real work as a composer dates from the year 1835. Vieuxtemps deserves the remembrance of American music lovers because he was the first great violinist to visit this country. In all he made three tours in the United States, in 1844, 1857 and 1870. If we trust the authority of one commentator on Vieuxtemps, "the general artisan-like condition of musical life" in this country made his second tour somewhat of a failure, "artistically at least." When he was not travelling, Vieuxtemps occupied such po-

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Signed : KATHLEEN PARLOW.

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sitions as Solo Violin to the Czar of Russia, Professor of Violin at the Petrograd and Brussels Conservatories, and Director of the Popular Concerts in Brussels. He died at Algiers after several years of suffering from paralysis of the left side, which, of course, prevented him from playing, but not from composing. The tributes to his ability as a violinist are most glowing, his perfect intonation and complete mastery of bowing always receiving special praise.

His *Concerto in D minor*, to many listeners, may seem to emphasize too strongly the virtuoso attainments of the soloist. If we remember, however, that the work was composed in the middle of the nineteenth century (1853, to be exact) when the influence of Paganini was still being felt and when men like Liszt, Thalberg, Ernst and many others, were exciting the public with the wonders of their technique, we may pardon Vieuxtemps for following the popular taste, and enjoy the musical qualities which have made this concerto worthy of revival. The music is most pleasing to the ear and is full of a not too deep sentiment. The melodies are clear-cut, easy to follow, and wonderfully suited to the violin. Unlike most of the later concertos, the orchestral accompaniment is not so important but that a piano arrangement of it is satisfying, a most important consideration.

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GIUSEPPE TARTINI'S "*Devil's Trill*" Sonata is familiar to Philharmonic audiences, the most recent performance of it in New Orleans having been by Fritz Kreisler last spring. Although Tartini was of a much earlier generation and school than Vieuxtemps, his music is in many respects more romantic. Perhaps his romantic tendencies were brought out by his eventful life, the story of which reads like fiction, but like some fiction it is so familiar that the details may be omitted here. Tartini's romantic music may be still more satisfactorily explained by his fantastic nature, prone to dreams like that which inspired the "Devil's Sonata," and unchanged by too close contact with the prosaic world. Even had he wished it, Tartini could hardly have led the life of a travelling virtuoso like Vieuxtemps. The day of the virtuoso in any branch of music except singing had not arrived. There was no concert system then and the instrumentalist had to play in church or in a theatre orchestra and give lessons, with an occasional recital in a private house. Singers, especially

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male sopranos, were the pets of society, traveled extensively and received fabulous fees, while the instrumentalists, no matter how proficient, seldom were heard outside the town in which they lived. Thus Tartini spent the latter part of his life in Padua, respected and admired, but untouched by the virtuoso yearnings. One of a large orchestra of excellent players maintained at the basilica of St. Anthony, his chief opportunity for public performance came in the quiet moments of the church service when the tones of his violin might break the silence. It is little wonder, therefore, that he dreamed his fantastic dreams undisturbed, read his beloved Petrarch, and set in music in true romantic fashion the moods awakened by his dreams or his reading. Thus, as he tells the story, when the devil visited him in a dream one night and played the violin, Tartini tried on the morrow to reproduce the sounds and composed the "Devil's Trill," a work bristling with difficulties, but not written with virtuoso intent.

The small pieces of a violin program are often the most popular. When these arrive, the main courses are over, the appetite for substantials is satisfied, and the desert is welcome. Easy to assimilate, yet absolutely beautiful, the musician and non-musician alike may receive them as a lover of poetry rejoices in a tiny lyric after an overpowering epic.



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FRITZ KREISLER has been one of the most diligent in unearthing some of these charming musical bits and presenting them to modern audiences in a new dress. Miss Parlow has chosen three of Kreisler's favorite numbers: a romantic *Larghetto* by CARL MARIA von WEBER, the composer whose operas opened up a whole new field in German music; a light and playful *Rondo in G major* by WOLFGANG AMADEUS MOZART, probably supreme among the few spontaneously inspired writers of music; and an old-fashioned *Prelude and Allegro* by GAETANO PUGNANI, the younger contemporary and pupil of Tartini, and like Tartini in Padua, the leading master in Turin. "Who are you?" asked a supercilious Italian nobleman of the ugly Pugnani. "I am Caesar with my violin in my hand," came the vain reply, which contained more than a grain of truth, since Pugnani was an emperor of his instrument and transmitted the noblest traditions of the old Italian violin school to later generations.

Nocturnes by FRANCOIS FREDERIC CHOPIN are always liked, and, although perfectly fitted to the instrument for which they were written, the pianoforte, a few of them have survived the process of transcription for other instruments. The program does not specify the nocturne which Miss Parlow has chosen, but it is probably the favorite Nocturne in E-flat major, transcribed by the famous Spanish violinist, Sarasate.

The *Hungarian Dance*, as here presented, is really an arrangement of an arrangement. The wild music of the Hungarian gypsies appealed to the usually severe JOHANNES BRAHMS and at two different periods of his life he arranged several of the airs for the piano or orchestra. The warm friend of Brahms, JOSEF JOACHIM, a Hungarian himself, not only

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aided Brahms with advice in the original transcriptions, but gave them a wider hearing in the violin arrangements. Magyar music, with its "medley of twirls and grace notes," its quick changes of rhythm and tempo, its life and freedom, has inspired many composers, Liszt, Haydn and Schubert, among others, but few have caught the real spirit better than Brahms and Joachim. One can understand why the presence of Brahms in the gardens of Vienna, where gypsy bands played, caused great excitement among the members of the bands, who outdid themselves in their efforts to pay homage to the master who had made their loved tunes so popular.

Closing with a piece by HENRI WIENIAWSKY is, in a sense, tying together the beginning and end of the program, because, although Wieniawsky was a Pole by birth, his education and style of playing and composition have placed him with Vieuxtemps among the masters of the Belgian school. His Slavonic origin, however, was clearly shown in his fiery temperament and also in the ease and freedom with which he used Russian airs in his works. The *Carnaval Russe* will serve as a good illustration of the different aspects of his musical inheritance and education.

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